Invocation

by

Whyte & McClure

text

Ron Whyte Lee McClure

for

One Voice and Piano

for soprano or mezzo or tenor or baritone and piano

INVOCATION

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text as altered for the one voice arrangement

New York is a magic, magic city

New York magic - magic city

not fake magic like movies or opium,
but real magic, but real magic!

like when you get hit by a bus
and instead of falling forward,
you fall backward,
and so it runs over your ankle instead of your head
so it runs over your ankle instead of your head
(repeats....)

magic that years later, still catches your breath
Magic that years later, still years later, still
catches your breath, catches your breath,
squeezing stops you still, stops you still to think
did it happen? was I the one? was I really there?
was I the one? was I really there?——

New York magic, not fake magic.

New York is a magic, magic city
especially in the Village,
in the Village and the Lower East Side.
especially in the Village and the Lower East Side.

Here, Innocently turning a corner, you can like turning a page in a book called the Big Book - Big Book of Big Surprises, surprises—. You can turn that corner and walk smack into—
Time Past, Time Past, you just? take a quick turn to? the left and you can? stand stricken in a? narrow street; it should be a piece of flickery↑

old film you're looking at something antique and you just take a quick turn to the left and you--.

Nnnnn— You— can turn that corner and walk smack into Time Past and pass from a crowded, shrieking, mini-skirted, tourist-bloated thoroughfare,

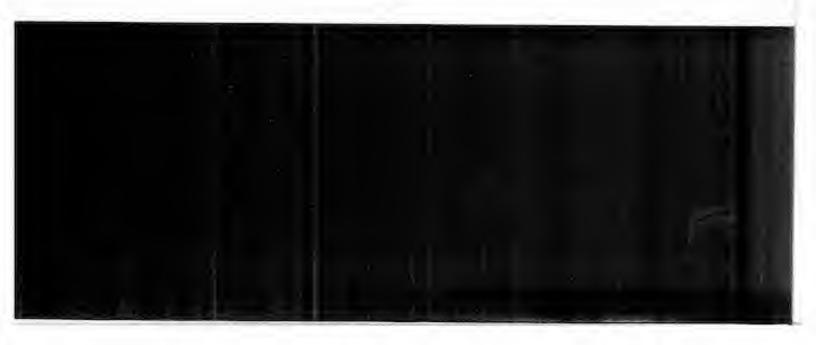
Nnnnn-- You-- can turn that corner and walk smack into Time Past and pass from a crowded, shrieking, mini-skirted, tourist-bloated thoroughfare, practically a midway of hucksterdom, reeking of the Present, Oh--- Yeah--- doo daba da daba, daba daba daba,

(improvisation....)

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you just take a quick turn to the left.... (repeats)
and you can stand stricken in a street
narrow and spider-shadowed....
stand stricken in a street narrow and
spider shadowed
as an alley from 1910—
— (piano transition)—

Quickly you retreat back around back around the corner so— you see in the distance the Empire State around the corner, Empire State or the thrust up flat face of the Seagram's babababa-building, or the thrust up flat face of the Seagram's babababa-building, and (repeat of the six lines above)



so you back around the, back around the,
back around the corner—
and crowding you gaily modern tourists (repeats...)
da da da da da da. crowding you gayly modern
tourists. (repeats....)

Other cities have their China-towns, their Little Italy's

New York has a real part of China, where

Chairman Mao is more in charge, spirit- spiritually, than the Man in Washington, (tepeats)

New York has a real part of Italy where, smelling the fresh fish stinking in the shadows, hearing life pursued, persued in words as foreign and as old as faces——

-- (piano transition and accelerando) --

So you can—— like turning that page——
in the Book of Big Surprises
like turning that corner——
you walk smack into Time Past—

Time Past— Time Past—
and hearing—— life pursued in words as—
foreign and as old as faces,
you stop and think I am
displaced, I have not had my passport stamped,
walking into Time Past, Into Time Past
Smack into New York Magic where—
it should be from 1910.

(repeat of the 12 lines above)
— (piano transition) --

Oh New York is a Magic City especially in the Lower East Side just turn a corner innocently and walk smack into Time Past!
Yeah you just take a quick turn to the left and you can stand stricken in a street narrow as an alley from 1910 a flickery old film you're looking at something antique a bit of New York Magic.

Like when you get hit by a bus
and instead of failing forward
you fall backward so it runs over,
over your ankle, instead of your head!
Magic that years
later still catches
your lungs squeezing stops
you still to think
did it happen, did it happen?
was I the one? did it happen, was I really there?
It's called a New York minute.

New York has a real part of China as foreign and as old as faces their hostile foreign eyes accusing your passport hasn't been stamped quickly you retreat back! You retreat back around the corner to see in the distance the Empire State and crowding you modern tourists and strolling Hippies and ambling matrons from Queens taking in the Village

So now you can relax
for you are home again
if you go back, you'll walk smack into Time Past
where— quickly you'll retreat back,
back around the corner
now you are Home, so you relax——!!!



Troious !

Lee McClure

COMMPOSSIER

for one voice and piano

Ron Whyte, text Lee McClure, music

OUTLINE

Pg.#	Bar#	Description
1	1	Rhythm #1
1	3	add Melody #1. "New York Is" (4 bar Rondo Motive)roving melody
2	74	no rhythm; roving melody
2	21	Accel = riff 4 times
3	32	Rhythm #1: add roving melody
3A	53.	big climax, fermata ff, G.P.
3A	55	Rhythm #1. mp
3B	59	Rondo Motive, twice; roving melody
4	71	Quiet homophonic chords
5.	93	Rhythm #2: Latin 6/8
6	103	add Melody #2: "You Can Turn"
7	117	repeat Melody #2
9	133	Rhythm #2 bulld, cresc ff; G.P.
9	138	Rondo Motive
10-11	148-	clusters in piano; melodic motives in voice
11	170A-L	piano transition
12-14	221-	2-bar Vamp, Blusey Funk on B7 then D7 (Zap Mama style)
12	226A	add Rondo Motive
14	235	4-bar Vamp: A minor, little slower
15-16	240A-N	add voice solo over vamp (16 bars)
17	241	Accel Vamp to
17	255	Rhythm #3: Latin Mozambique
18	259	add Melody #3: "Time Past"
19	269	Melody #3 repeated with new chords
Fr	om this pair	nt on, bar numbers no longer correspond to 9-voice arrangement.
20	285	Melody #3 repeat (new piano arr.)
21	299	Melody #3 repeat with new chords (bar 269) (new piano arr. cont.)
22	315	new transition, piano
23	318	Ritard to Rhythm #4: Samba (9-vox; bar 288)
23	327	Melody #4 Samba: "Stops You Still", Verse 1 (9-vox: 304)
25	352	Melody #4: Verse 2 (9-vox: 329)
26	377	Melody #4; Verse 3 (9-Vox: 354)
28	400	Coda (9-vox: 377)
29	415	last bar

Approximate time: 16 minutes

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Lee McClure

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INVOCATION

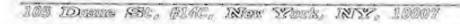
for one voice and piano

Ron Whyte, text Lee McClure, music

- - - OUTLINE - - -

Pg.#	Bar#	Description
		Section #1
1	1	Rhythm #1
d	3	add Melody #1: "New York Is" (4 bar Rondo Motive)roving melody
2	14	no rhythm; roving melody
2	21	Accel = riff 4 times
3	32	Rhythm #1; bar35: add roving melody
3A	53	big climax, fermata ff. Grand Pause,
3A	55	Rhythm #1, mp
3B	59	Rondo Motive, twice; roving melody
		Section #2
4	71	Quiet homophonic chords
		Section #3
5	93	Rhythm #2; Latin 6/8
6	103	add Melody #2: "You Can Turn"
7	717	repeat Melody #2
9	133	Rhythm #2 build, cresc ff; Grand Pause.
		Section #4
9	138	Rondo Motive twice
10-1	1 148-	clusters in piano; melodic motives in voice
11	170A-L	piano transition
		Se Marie

CONT. . . -



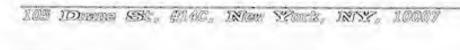
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Section #5

12-14	221	2-bar Funk vamp on B7 (Zap Mama style?)
12	226A	add Rondo Motive
13	229	Funk vamp on D ⁷
13	232A	Repeat vamp on B7 with Rondo Motive
14	232E	Repeat vamp on D7
14	233	Transition
		Section #6
14	235	Slower; 2-bar vamp in A minor
15	237	4-bar vamp: A minor, inverting counterpoint; sung 7 times
15-16	240A-N	3d thru 6th times, add vocal solo over vamp (16 bars)
17	241-254	7世 time Accel thru 254
		Section #7
17	255	Bhythm #3: Latin Mozambique
18	259	add Meiody #3: "Time Past"
19	269	Melody #3 repeated with new chords
20	285	Melody #3 repeat (new piano arr.)
21	299	Melody #3 repeat with new chords (new piano arr. cont.)
22	315	Transition, piano only
		Section #8
23	318	Ritard to Rhythm #4: Samba
23	327	Melody #4 Samba: "Stops You Still", Verse 1
25	352	Melody #4: Verse 2
26	377	Melody #4: Verse 3
28	400	Coda
29	415	last bar

time: 15 minutes



B.1













* Tremolo doson't have to be 16th's. Cyramics dictate speed of Trem. Louder = faster; Quitar = slower. From 19.3B











Dunderlined consumant means sing consonant without vowel.









































